

THE “CONDER” TOKEN

COLLECTOR'S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR'S CLUB

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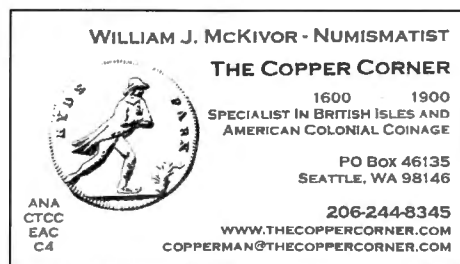
Map of England & Wales. 1794, by Robert Wilkinson

BILL McKIVOR—CTCC #3.

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New list #56 out in April---ask for yours today---



Something special on the way in----- 2009

COMING: THE FIRST BRITISH TOKEN CONGRESS IN AMERICA-

Dates: May 14, 15, 16, 2009. (A Thurs, Fri, Sat meeting). Place: The Red Lion Hotel, 1415 5th Ave, Seattle, Washington. Host: Bill McKivor.

The Congress is sold to over 50% capacity already, do not be left out. It is going to be a fun time, talks, food, and friends. Please join us----- See the note elsewhere in the Journal and get on the list for a great time!!



Bill McKivor and Mrs Tottington.

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Image by Cheapside Tokens

MICHAEL GROGAN
mngrogan@comcast.net
6501 Middleburg Ct Mobile AL 36608

BRITISH TOKEN CONGRESS IN SEATTLE MAY 14-16 2009

The Congress has been written up in Coin World, and will be in other venues, EAC, C4, some Canadian papers, and has been sent to TAMS, World Coin News, and others. There will probably be a mention at some point in the Numismatist. Up until now the CTCC Journal has been the only place it has been advertised, but with the new ads coming out and the room limit, it would be good if anyone considering coming contact Bill McKivor soon. More details about the Congress are on page 11 of this issue.

2009 CTCC ELECTIONS

As required by the club's Bylaws, elections will be held this fall for the positions of President, Vice President-US, Vice President-International, and Treasurer. Deadline for candidates is September 15th.

PUBLISHING CHANGE

Our Publisher, John Fisher, has had a stroke and is in the process of recovery so Bill McKivor has stepped in to handle publishing this issue. Our best wishes go to John for his full recovery and our thanks to Bill for his help.

EDITORIAL CHANGE

It is with regret that I must announce, for health reasons, my resignation as Editor effective after publication of the Summer issue 52. Serving as Editor has been a privilege and a delight that I will greatly miss. Of course, a replacement will be needed and I will be glad to discuss the position with anyone interested. I can assure the new Editor of a rewarding experience.

THIS IS YOUR JOURNAL

Our Journal will be read by token enthusiasts decades and even centuries into the future. If we are to continue to build on this body of knowledge original articles are needed for publication in the Journal. I am always happy to help anyone develop an idea or put the finishing touches on an article. You do not need to be a Conder scholar to write an interesting, informative article and become a published author. Any member who contributes a major original article will receive a special color cover of that issue.

ON THE COVER

This map shows the English and Welsh counties as they were arranged during the Conder token era. It is from a large archive of British Isles maps available for non commercial use and study dating back to the 13th century

http://freepages.genealogy.rootsweb.ancestry.com/~genmaps/genfiles/COU_Pages/ENG_pages/aaEng.htm

Token Tales

James Bisset

Poet, Painter, and Museum Curator

By R.C. Bell

All token images are courtesy of Cheapside Tokens

James Bisset made no headlines in his lifetime; he would have been forgotten but for the issue of a token, and the writing of a memoir for his grandchildren which describes life in Birmingham when it was the center of Provincial coin production.

He was born in 1760 near Perth on the beautiful Tullock estate. His father was a wealthy merchant trading with Riga, but a series of heavy shipping losses forced him to sell his house at the corner of Highgate and Kirkgate in Perth, and the estate at Tullock. Young James was sent to live as the adopted child of his maternal uncle. The Reverend Charles Wilson, the Presbyterian minister at Auchtermuchty in Fifeshire.

There the boy attended a Dame school where there were about 40 scholars, each paying a bawbee (a halfpenny) a week, with the addition in winter of a daily lump of peat each. Cheap education was available long before the coming of the Welfare State.

From the Dame school he matriculated to the public school at Auchtermuchty and later continued his education at the Perth Academy. He spent much of his spare time there with the fisherman on the Tay, and assisted them through many a night casting nets and laying lines. He also sat for hours on the battlements of the bridge of nine arches, watching the salmon ascending the river in shoals, and at a signal the fishermen would spread their nets from one shore to the other,

and in a few minutes would take a great haul of prime fish.

In 1774 the price of salmon at Perth was never more than a penny a pound, and Bisset once bought a fish weighing over 30 pounds for two shilling. Herring were twopence a hundred; cod 12 pounds for eightpence; eggs a penny-halfpenny a dozen; flounders, eels, etc, for a little over a penny for 20; oysters were threepence per hundred; lobsters and crabs a penny each.

In 1776 when Bisset was 16 he migrated to Birmingham, taking with him from the north a repertoire of entertaining stories, and nearly 50 Scottish melodies which he sang with great skill. He was also an accomplished dancer, delighting in a Reel or a Highland Fling.



The Soho Manufactory Warks 212

In his memoir he describes his arrival in Birmingham, expecting to find "a black,

dismal, smoky and unhealthy town, had instead many fine streets, extremely neat brick buildings, a fine open and spacious churchyard, with gravel walks around it planted with trees, and one of the handsomest churches I ever had seen called St. Phillips', St. Martin's noble steeple had 12 musical bells and the general appearance of the town quite pleased me"



A man fishing Perthshire 3

He was apprenticed to a Mr. Bisset who was no relation, and during this young James loaned books, prints and portfolios to many young mechanics and artisans less educated than himself and even taught the alphabet to those who could not read or write, free of charge.

During his early days in Birmingham when taking orders to manufactures in the town, he amused himself by studying the public-house signs, and in short time could name every tavern and ale-house, giving the street and a description of its sign with comments upon its artistic merit. As there were 400 tavern signs in the town this was no mean feat. Bisset; described one of these signs:

"The sign of the Bear in Bull street was reckoned the best painted sign in the kingdom. It hung over the street and was painted on both sides; one done by an eminent portrait painter of the name of Miller, and the obverse by Moses

Haughton, celebrated for his paintings of fish and dead game. I have heard that 50 guineas was once refused for it. It used to be greatly admired by all travelers and connoisseurs, and I have stood many a day for a quarter of an hour gazing enraptured at the unwieldy and awkward posture of these Ursa Majors."

One day he was sent on an errand to a Japan manufactory and was fascinated by what he saw. He decided to become a painter, and was apprenticed at a fee of 40 guineas to Thomas Bellamy. During this apprenticeship he was employed chiefly in painting flowers and fruit, landscapes and general fancy work, on waiters and snuff boxes; turning out six dozen of the former, or two gross of the latter, each day.



The Birmingham Poet Warks 30

During the last 12 months of his apprenticeship he began to court Dorothea Horton, a lady of private means. When he was out of his indentures they married, and soon afterwards he invented a new method of painting on glass, and was honored by an order for a set of glass paintings for the Empress of Russia. He produced a considerable quantity of painting on glass about the size of a half-a-crown for

Matthew Boulton of Soho. The latter set them in steel to make court buttons which when finished were the size of a Spanish dollar. Bisset noted in his memoir that the buttons he wore at his wedding cost 16 guineas and were of his own painting.



The Royal Hotel Warks 208

There were two rival theatres in Birmingham, one in King Street, and the other in New Street. When the great theaters in London closed during the summer, the actors and actresses traveled to the midland town. At one time Sheridan's *School for Scandal* and *The Rivals* were playing against each other for nearly a month at the two theaters, with full houses nearly every night.

Bisset was deeply interested in drama. He wrote many songs and verses used by the players, and was a great favorite in the Green room of the Old Theater, where he met all the leading performers of the day, among them being Miss Farren, Miss Pope, Mrs. Siddons, Mrs. Jordan, and Messrs. Barry, Barrymore and Kemble. On one occasion he took a parody for Mrs. Jordan to her lodgings in a small house in Queen street. He tells us;

"She was sitting in a little parlour about 10 feet square at breakfast. On the table was about a quarter of a pound of salt butter on a broken platter, some brown sugar in a blue paper, and two or three odd cups and saucers, with a broken-lid tin teapot. On a rush-bottomed chair sat one of the the supernumerary tire girls, mending a hole in the seat of little Pickles' breeches. Several theatrical gowns and petticoats were strewn about the room where sat the interesting and fascinating owner at breakfast, in a loose cotton morning jacket, pouring out tea, for which there was no cream. I should suppose that at this time she did not receive above 20 to 30 shillings a week." Bisset formed the first Amateur Theatrical Club in Birmingham with a poet called Freeth, the son of a Quaker gentleman. They rented a large building in Levery street, and fitted it up as a theater where the club performed several of Shakespeare's plays. In 1801 they gave a performance in the New Street Theater and raised 200 pounds for a soup kitchen, and later played for the benefit of the Blue Coat school, and the General Hospital, obtaining over 600 pounds for the three charities.



Masonic Halfpenny Msx 368

Bisset tells us that he attended St. Martin's church and about this time he became a freemason, and was self appointed as Poet Laureate to the Province. One of his friends was James Sketchley, the issuer of the illustrated masonic pieces.

In 1790 12 gentleman who frequented a tavern known as Freeth's Coffee House gave 30 guineas to a Prussian artist, Eckstein, to paint the group, the picture to become the property of the the last survivor. This Tontine Whig portrait, scathingly referred to by Tory opponents as The Twelve Apostles, eventually became Bisset's property a few months before his death, and is reproduced here, surely unique in preserving the likenesses of three token issuers on one canvas.

Besides Bisset's convivial parties at The Poet Freeth's he was president of several poetical societies, and was for many years secretary of a debating club; while in masonry he rose to be the Provincial Grand Steward for the Country of Warwick. A few years after his marriage Bisset began to make a collection of curiosities. These formed the foundation of a museum which occupied several rooms in his house. Eventually he took a large house in New street in the center of Birmingham, where he opened an elegant shop selling fancy goods and petrification ornaments into which he introduced curious devices of his own invention. His museum was open to the public free of charge. Over the years he added many fine paintings to the collection, the gallery spilling over the three of the bedrooms in his house, and these were opened as an exhibition in addition to the museum. His token was issued about this time. An interesting trial piece was struck in lead, but for some reason the project was abandoned.

He published a copper plate directory of Birmingham; the engravings alone cost 500 guineas, and he lost at least 200 pounds over the venture.

Lord Nelson visited Bisset's museum. He was introduced to its owner by Sir William Hamilton who was an old friend of Bisset's father. Nelson was delighted with the museum, and taking a bumper of wine, drank "Health and Happiness to the inhabitants, and Success to the Town and Trade of Birmingham."

James belonged to a social club who met every Wednesday at Vauxhall for a friendly rubber of whist. They began at 3 o'clock in the afternoon, the dinner hour in Birmingham being usually at one, and coaches came for the seniors at 8:30 in the evening. They took coffee and tea-brandy and rum were always on the table and regularly ordered.

Bisset entered the medal trade and found it very lucrative. He struck medallions of Pitt and Fox and also of Lord Nelson. He issued medallions for the Grand Jubilee, and was appointed medalist to their Majesties. He also wrote over 300 pieces of verse and poetry, and a similar number of prose works. The following ingenious item was written in 1804, by Bisset, when Napoleon Bonaparte was collecting a fleet to invade England.

The PATRIOTIC ALPHABET

A Stands for Admirals, gallant and brave;

B For a Briton, who'll ne'er be a slave;

C For a Corsican, Consul of France;

D For Defenders, if foes should advance;

E Stands for Empire, and Englishmen bold;

F For proud France, Britons conquered of old;

G Stands for Glory, and George our great King;

H For Hosannas his subjects will sing;

I Means invaders, who aim'd a foul stroke;
 J Justly jud'g it would prove a sad Joke;
 K Stands for Kingdoms, united and free;
 L Stands for Laws, and our bless'd Liberte;
 M Stands for Monarchy, Malta and Main;
 N Neptune's sons who our rights will maintain;
 O Stands for Olive, and Ocean's vast space;
 P For a Patriot, Plenty, and Peace;
 Q Stands for Quality, Quiet, and Quirer;
 R For Roast Beef of Old England for ever;
 S Ships and Sailors and Soldiers proclaim;
 T For a Trump to publish their fame;
 U Stands for Ultimate Unity here;
 V For a Victor, and bold Volunteer;
 W XY and Z they all sing;

Old England for ever, and God save the King.

In 1812 Bisset left Birmingham and bought a house in Leamington, a small village about two miles from Warwick, and opened a Picture Gallery and Newsroom, leaving his wife to look after the museum and business in Birmingham. The family were reunited in March 1813, residing in a house in Union street, which also housed the museum now transferred to Leamington.

In 1814 he wrote A Descriptive Guide of Lemington Spa, and in 1817 completed the building of a new house, Belle View Place. By 1818 the Spa had become famous, and important families began to "take the waters." Bisset's establishment in Leamington prospered. In November 1819 he visited London and bought many pictures for resale in his New Paragon Gallery, which was opened on May 1, 1820, and for the season his gallery and public newsroom were very popular.

Dorothea, his wife, died on December 14, 1825, and the same year Bisset's health had begun to fail, and he complained of giddiness. Later he was temporarily blind.

In 1828 he published an interesting little volume, Leamington's; as it was, as it Is, and as it will Be. This is now very rare.

In July 1832, he arranged for the sale of his pictures, and on August 17, 1832 he died in an Asthmatic attack. A few years before his death he wrote his own epitaph, but it was not used on his tombstone.

What I was once----my neighbor's know full well:

What I am now-----there's not a tongue can tell;

My bones lie mouldering underneath this sod;

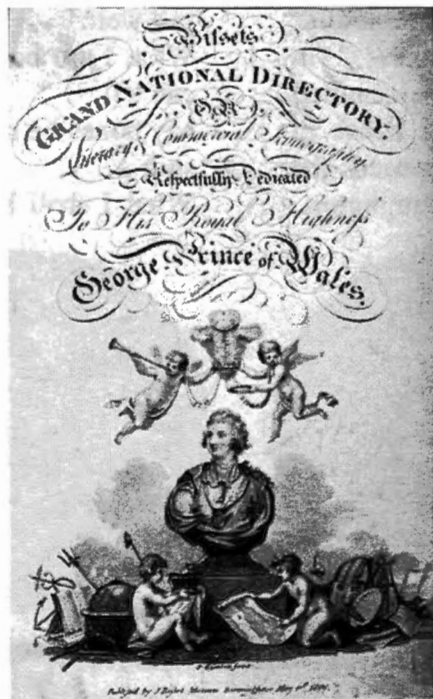
What I shall be is only known to God.



Bisset's Museum Warks 120



Shown in a 1790 painting by Eckstein are twelve gentlemen who frequently gathered at Freeth's Coffee House, from left – James Murray, John Wilkes, Richard Webster, John Freeth, Jeremiah Vaux, John Collard, John Miles, John Toy, James Bisset, Joseph Fearon, James Sketchley, and Joseph Blunt.



James Bisset's Grand National Directory

Dates now set for the first British-American Token Congress

Seattle, WA May 14, 15 16 2009.

The British token Congress has long been a destination for many British token collectors. Held every year in different locations in the UK it is a collector-driven venue with talks, food, fun, a bourse, and more. Probably the best feature is meeting many serious fellow collectors, like minded folk who become friends for life.

Though the Conder Token Collector's Club has been in existence for 10 years, no Congress has been undertaken in America until now, and we are happy to announce that there will be one in Seattle, May 14, 15, and 16, 2009. It shall be at the Red Lion Hotel, 1415 5th Ave, downtown Seattle.

The Congress will be based on the British model, an opening and a dinner on Thursday, 14 May, followed by a program to be determined, and a chance to get to know your fellow attendees. Though substantially British in scope this time around, it is wished to get token enthusiasts from all over the US and Canada as well as some from the UK to come and show and discuss tokens of all kinds.

Friday will be a full day of talks and token lore, three meals and breaks, followed by a Friday night bourse which is open to all attendees. Tables for dealers and collectors are included in the cost of the Congress. Saturday will start with breakfast, and the talks with one break runs until 1 PM, the end of the meeting.

Seattle is a wonderful place for a vacation or a holiday, as they are known in the UK, and there will be packets sent out to the attendees who sign up to give them some idea of the city, waterfront, restaurants, boat trips, Victoria and Vancouver getaways, shopping, and much more. A spouse or significant other would not be bored, with the hotel within walking distance to nearly everything and the weather is usually mild in May.

Here are the details needed to sign up----

Dates: Thursday, Friday, and Saturday, May 14, 15, 16, in 2009.

Location----The Red Lion Hotel, 1415 5th Ave, Seattle, WA.

Cost: The Congress, all talks, 5 meals, the bourse, and more \$395 for the event.

Rooms will be a separate cost and will be arranged directly with the hotel.

The limit is 100 people, and remarkably the Congress is already half full with only word of mouth and CTCC Journal advertising, so please, if interested, let us know as soon as you can. We shall be reserving space in order of reservation received. If you wish to come but are not sure this far in advance you can do so, call anyway and we will put you on the list for information. A deposit will be required by fall 2008.

Many well known collectors, authors, dealers, museum curators, etc have already signed on, and we would love to see you as well.

The Congress is supported by the Pacific Northwest Numismatic Association, the Conder Token Collector's Club, and sponsored by the London auction house Dix Noonan and Webb.

For further information and costs, please contact the Congress organizer, Bill McKivor, at copperman@thecoppercorner.com or his phone (206) 244-8345, or Scott Loos, scottloos@msn.com or his phone (425) 831-8789.

Who knows, this may be the start of something big-----

Bill McKivor, Event Chairman.

Lost and found: one sceptre belonging to Queen Elizabeth I (D&H Sussex 13 - 17 and 42)

Tony Fox

Arguably, the Chichester issues (D&H 13-17) are the most beautiful of all of those from 18th century Sussex.¹ D&H 13 is an unfinished trial obverse, and no.14 is said to be a proof of that die, which was then used for no.15.² The Chichester 42 is a farthing that looks like it is made from the same die as D&H 15.³

D&H describe the obverse of Sussex 15 as a “A front face of Queen Elizabeth with crown and sceptre.” But where’s the sceptre ? There is also no apparent trace of it on the trial piece no.13 (Figure 1).

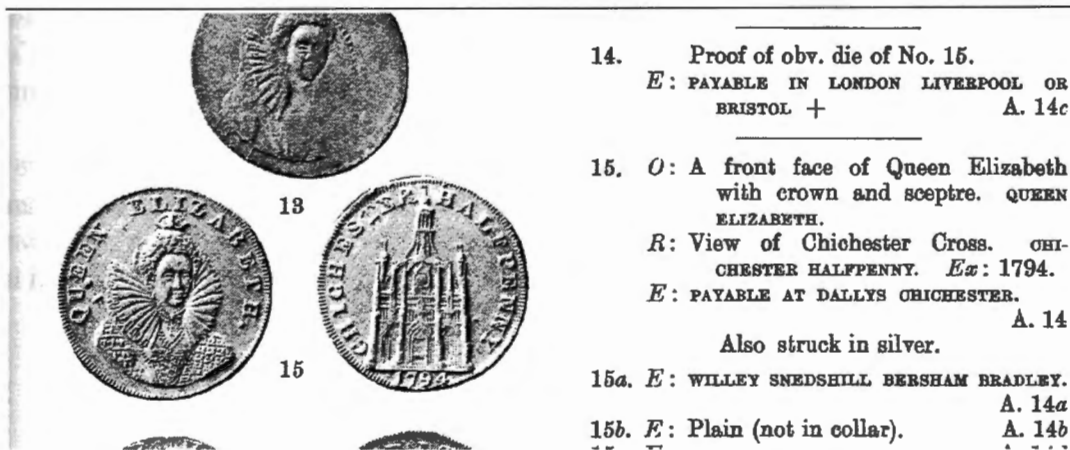


Figure 1. Extract from p.255 of D&H: Sussex 15 (Chichester)

Instead, on close inspection, there is what celtic coin collectors would call a dot and pellet just inside the letter ‘U’, some hint of a straight line between them, and that line extends to Her Majesty’s right shoulder. Elizabeth has lost her sceptre, and the thief has stabbed her in the back !

Of the processes available to D&H in the early 20th century, their illustrations are most likely to be photographs. The quality and detail surpasses what would be possible captured by copper or steel engraving, lithography, drypoint, or etching. Moreover, these processes would have been inconceivably expensive for a volume with (by my estimate) more than 6000 illustrations. So it was the photographer who dunnit !

Today, a simple scanner can capture the sceptre easily. This tool has the benefit of subjecting every part of the specimen to a close, bright light that is divergent and always includes the perpendicular. The result for my specimen is shown in Figure 2. In spite of

this being only a VF obverse, and having a patina that is almost black, the sceptre



Figure 2. D&H Sussex 15 using a simple scanner.

appears as a prominent feature across Her Majesty's breast.⁴ D& H did not, therefore, miss an obvious additional Sussex variety. By the way, Elizabeth's sceptre does not survive today: Cromwell destroyed all the crown jewels in 1649, and those used today (and which may be viewed in the Tower of London) are relatively modern.



Figure 3: The reverse of Sussex D&H 15.

Chichester is a cathedral city, and has several mediaeval buildings that repay a visit.⁴ It also still has large lengths of its mediaeval walls. The market cross on Sussex D&H 15 still stands at the crossroads at the centre of the mediaeval town, admittedly surrounded by post-Second World War buildings, and it has acquired a clock. It is basically an open octagonal structure of elaborate arches, supporting an enclosed room on the upper floor, and surmounted by a turret and lantern upon flying arches. It is of Caen stone (from Normandy), and dates from 1501. Its function was multiple. In bad weather, market stalls may have sheltered under it. The Pie-Powder (*pieds poudre*) courts would also have been held there (these were courts of first instance that adjudicated market trading standards, and would witness large transactions (e.g. a cow) for a small fee (e.g., a penny) so that later arguments over title to the cow could be referred back to it. Similar structures, many simple, some almost as elaborate, can be found widely scattered in

England and Scotland, but the Chichester market cross is probably the finest of them all (Figure 3).

References

1. Dalton R, Hamer SH. The Provincial Token Coinage of the 18th Century. 1910-1918. Reprinted Cold Spring MN, Davissons, 1990; ISBN 0-9627694-0-1, p. 255.
2. However, Dalton and Hamer had not seen such a piece, *ibid.* p.557.
3. Davisson A. Update materials, 2004, for *ibid.* Cold Spring MN, Davissons, 2004. no ISBN, p.12. (Includes the 1995 update). The more modern illustration of the farthing seems to show the upper part of the whole sceptre better than did D&H, too.
4. The cathedral is Norman transitional, 11th – 12th century and the largest building of its era that still stands in England. It is the only large example of the architecture style immediately succeeding the purely Norman buildings, such as the cathedrals at Durham, Ely, and Peterborough, the (now) parish church at Waltham Abbey (Essex), and the twin towers at Exeter. See: Clifton-Taylor A. *The Cathedrals of England*. London 1967: Thames and Hudson. ISBN 0-500-20062-9.

ANNOUNCING



2009 CTCC OFFICER ELECTIONS
DEADLINE FOR CANDIDATES IS SEPTEMBER 15
ELECTED POSITIONS ARE
PRESIDENT
VICE PRESIDENT-US
VICE PRESIDENT-INTERNATIONAL
TREASURER
SUBMIT YOUR NAME TO THE EDITOR

DNW's latest London auction a rousing success

By Peter Preston-Morley

On 19 March London auctioneers DNW held their first auction of British tokens, tickets and passes for almost 18 months, a rousing success which saw all but three of the 729 lots sold and a gross take of £117,917 (£141,500 including buyers' premium, or \$205,175 at the day's exchange rate) for 64 vendors; there were no less than 123 different buyers, easily the largest number of participants ever at an auction of this material in Britain and reflecting a huge upsurge in interest in these collectables.

The morning part of the sale was devoted to five specialist groups, beginning with 17th century tokens of Hampshire and Surrey from the collection of Tom Anstiss, which achieved £5,512 (£6,615/\$9,592); a good Farnham group (lot 40) made £500 (£600/\$870) while eleven pieces from Winchester (lot 28) cost £410 (£492/\$713). An old collection of 17th century Northamptonshire tokens, many of which came from Seaby's in the mid-1960s, took £3,545 (£4,254/\$6,168), with a group of 18 pieces from Peterborough (lot 73) selling for £480 (£576/\$835) and eight from Towcester (lot 79) for £400 (£480/\$696); a 1669 heart-shaped halfpenny from Welford was the best individual piece (lot 82), claimed by an internet bidder for £230 (£276/\$400).

A comprehensive collection of tokens of Somerset, including Bristol, with particular strength in the 19th century series, grossed £10,290 (£12,348/\$17,905). Here, a group of 24 17th century tokens from Taunton (lot 105) was bought on commission for £600 (£720/\$1,044) and a four-shillings issued by the Bath entrepreneurs Samuel Whitchurch and William Dore in 1811 (lot 125) made £360 (£432/\$626). The diverse collection of tokens formed by Jim Wagner, a former Liberal Democrat councillor in the city of Winchester, brought in £10,130 (£12,156/\$17,626), much of which was accounted for by his 17th century pieces which sold extremely well; a halfpenny issued at Doncaster by Ann Forth, a great rarity of which no example had ever been offered at auction before (lot 167) was claimed by a collector for £380 (£456/\$661), a price matched a minute later for a 1668 halfpenny issued by Zachariah Roper of Leeds (lot 169).

Bringing the first part of the sale to a close was the collection of tokens formed by the late David Pottinger (1950-2007) of Reading, England. A keen student of everything he bought, Pottinger wanted his tokens to be enjoyed by others after his premature death and the enthusiastic reception his collection received in the room resulted in a total of £14,360 (£17,232/\$24,986), almost double what had been anticipated. The highlight, a trial halfpenny for Reynolds & Co of Coalbrook Dale, Shropshire (lot 217), acquired for £20 in 1980, was bought in the room for £1,900 (£2,280/\$3,306). A penny issued by the woollen manufacturer John Jones at Staverton, Wiltshire, in 1811 (lot 235) needed £410 (£492/\$713) while a shilling of the same date issued by Harrison, Cooke & Co, proprietors of the Bewicke Main Colliery in co Durham (lot 229) quadrupled estimate at £360 (£432/\$626). Two lots of Dublin tavern tokens attracted huge interest from across the Irish Sea (lots 282-3) and returned there for £450 (£540/\$783) and £550 (£660/\$957) respectively.

The afternoon opened with more 17th century tokens, with the rarities again commanding good money. A penny issued by John Nisbit at Lisnaskea in co Fermanagh, a place where no tokens of any kind had previously been known (lot 309) and which had been published by Robert Sharman in the British Token Corresponding Society *Bulletin* a year ago, was fought over by three bidders before the hammer fell at £580 (£696/\$1,009). An unpublished farthing of Ann Trewen of Okehampton (lot 290), found by a metal detectorist near Barnstaple, needed £300 (£360/\$522).

Predictably, the real rarities in the 18th century series were keenly sought after, none more so perhaps than a unique 'trial' of the reverse die for the 1795 Glamorgan halfpenny of the Dowlais ironmaster William Taitt and his partners on a partially struck blank for a Thames & Severn Canal Co halfpenny of the same vintage (lot 456: DH Glamorgan 2). This 'workman's freak' had been acquired for the collector Samuel Hamer by the Dewsbury dealer James Verity at the first sale of William Norman's tokens in 1903 and had not been on the market since 1930; on the day £1,900 (£2,280/\$3,306) was needed to take it home. A trial of the unfinished obverse for a halfpenny of George Hollington Barker of Birmingham (lot 418) sold for £1,500 (£1,800/\$2,610), while a uniface trial in white metal for the obverse die of Charles Pye's private Birmingham token (lot 427) was chased to £1,300 (£1,560/\$2,262). A superb gilt proof of the Matthew Boulton-produced 13-pence for Charles Bury, the Tullamoore landowner (lot 491: DH Kings County 1) went to a telephone bidder for £750 (£900/\$1,305), while another telephone claimed a restrike pattern halfcrown of William Fullarton of Ayr (lot 467) for £650 (£780/\$1,131). Elsewhere, a Spanish-American 8-reales bearing a 20th century concocted countermark for Yelloley's Pottery, Ouseburn, Northumberland (lot 499) took the breath away at £750 (£900/\$1,305), while a collection of iron dies to strike communion tokens, from the die repository of the Edinburgh medallists Alexander Kirkwood & Sons, combined to bring £990 (£1,188/\$1,723).

While bargains may have been few and far between for tokens, there were good buys to be had among the 105 lots of tickets and passes. Nevertheless, an attractive engraved silver and enamel free ticket for life to the Theatre Royal, Drury Lane, given to the Hon. Edward Bouverie in 1794 (lot 667) commanded £1,000 (£1,200/\$1,740), a square copper ticket for Dublin's Theatre Royal from the 1770s (lot 678) was bought on commission for £700 (£840/\$1,218) and a ticket of the same venue from William and Mary's time (lot 677) needed £580 (£696/\$1,009). An interesting series of passes for Vauxhall Gardens from the 1740s, the original designs for which were by William Hogarth, included a silver piece (lot 638) acquired by a collector in the room for £580 (£696/\$1,009).



Short note: Why did Suffolk cause D&H problems

& is D&H 15 described accurately ?

Tony Fox

The purpose here is to shine a bit of light on a county that is not neglected, but which there are some problems with the D&H cataloguing.

D&H run the Suffolk issues through 40 types, many of which acquire small case letters for variant edges.¹ Their addendum then begins with a 15a, which is reasonable, but then diverts to types 221 *Bis I*, 221 *Bis II*, 238f, 241e, 277a, and 282b. Davisson then contributed 38 *bis* in 1990, and 28e in 1996.² The huge gap in serial numbers for Suffolk remains unexplained.

However, beyond some problem with serial numbers for cataloguing purposes, a minor edge variant has also been identified on the D&H 15. It is unusual, but Woodbridge seems only to have issued a penny denomination, but no halfpennies. The obverse shows a portrait of Thomas Sekford, evidently the first mapmaker for the county of Suffolk. The edge of D&H 15 is reported in D&H as being: "Published by R. Loder 1796.X..". The author's specimen actually reads: "Published by R. Loder 1796 . X X ."

So, one asks help from the rest of the Club. If you possess a Suffolk D&H 15, then could you kindly look at its edge. Is there, in fact, only one edge with two capital letters "X" (i.e, a typographical error in D&H), or is there a sub-type with two letters X to be added to D&H ?

References

1. Dalton R, Hamer SH (1910 – 1918). The Provincial Token-coinage of the 18th Century. Reprinted 1990, Cold Spring, MN; 1990 Davissons, pp.244-248 and 249-251, but separated into two parts of the whole. For Suffolk D&H 221-282 see p.545.
2. Davisson A. Update materials for the 2004 printing. (of *ibid*). Cold Spring MN; 2004. Pamphlet within that reprint, p.12.



Suffolk 15 by Cheapside Tokens

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PROVINCIAL COPPER COINS, OR TOKENS
(EIGHTEENTH AND NINETEENTH CENTURIES)

**GIVE A MAN A REASONABLE HOBBY
AND
YOU DO SOMETHING TO PROMOTE HIS INTELLECTUAL
AND MORAL WELFARE.**

The following is part 3 of the continuation of the first part of Samuels introduction to the Provincial Copper Coins, or Tokens series of articles which was begun in the Spring 2006 CTCJ. The date of this segment of the introduction is January 19 of 1881.

It has been said that illustrious characters and men remarkable in British history had their effigies transmitted to distant climes upon their common currency, which, perhaps, conveyed "the charge of fame" better than expensive medallions, and, while it is questionable to what extent distant climes benefited by such notoriety, it is quite certain that the busts of Nelson, Wellington, and other distinguished characters, in common with those of lesser note, such as philanthropists, manufacturers, and others, were at the time really more familiar to the eye in this country, in connection with the coinage, than the features of Royalty. Besides heroes and public characters being thus cheaply immortalised, we have on these coins the representations of cathedrals, churches, and other public buildings, which will thus be preserved long after the originals have crumbled in decay, while the various trades, and, to some extent, the manners and customs of the day, will even be handed down to posterity by these modest copper discs. For instance, who shall say what the fortunate possessor of one of these treasures some centuries hence may think of that abomination, an umbrella, or of the person who elevated a piece of gingham on a stick, and carried it about as the best means of protecting himself from the weather; or how he shall reconcile such an invention as co-existent with that of the steam engine? Hats and stays – other abominations – gloves, stockings and boots, with many other articles of daily use, find a place in this assemblage; while shipping, agricultural implements, mines, and manufactories come in for a share of notice. The old windmill and the mail coach, already almost institutions of the past, are thus perpetuated, and may be affectionately regarded by some even in the present day. Heraldic devices enter largely into the illustrations of this coinage, while emblematical designs and mottoes of all sorts are to be found.

"Walk up, gentlemen, walk up and see our menagerie: Here we have birds, beasts, and fishes of all kinds; and our show includes acrobats, the celebrated Mayor of Garret, Lady Godiva, and even a white Negress; while our State Lotteries are presided over by Dame Fortune and her attendant satellites, the Bluecoat boys. We do not object to smoking, and can provide you with pipes and tobacco, or snuff, if you prefer it! While our patent medicines may be worth your notice; and we can, in short, introduce you to stores which, if not strictly co-operative, are

almost unlimited: our bazaar provides change for all comers, and offers a constant fund of entertainment."



The present collector of the Tokens of the eighteenth century is in a position to discriminate between those which are genuine and were struck for circulation and those which were manufactured for sale. At the times when they were first collected it was remarked that John Bull must be duped, and if he could not get spurious antiques from Italy, must be amused with collecting spurious works of art at home; and we are inclined to fear that this charge holds good at the present day. However, in this instance, he has the means of protecting himself, as we shall proceed to show. The superior workmanship of the first token, to which we have already alluded, caused some coin collectors of the day to secure and preserve specimens of it – and they were of various types – as well as they halfpenny which followed; and, subsequently, as the number of those pieces increased, and the desire to obtain fine impressions became more general, certain persons, who, from their proximity to Birmingham, had ready access to the manufactories, watched the progress of the new dies, and not only secured early impressions, but frequently those of the coins while in an unfinished state, the consequence being that the genuine tokens were carefully noted, and ultimately engraved in a series of plates by C. Pye, of Birmingham. There were two octavo and two quarto editions of this work published. The last, in 1802, is called "The Correct and Complete Representation of all the Provincial Copper Coins, etc., which were Circulated as such between the Years 1787 and 1801;" and it is upon the basis of this authority which has virtually never been questioned, that we shall describe the legitimate tokens of the eighteenth century, because it has frequently objected that a work which includes indiscriminately everything that comes under the denomination of token, jetton, or medalet can be no guide to the collector of genuine tokens; and, as we agree in this view, we shall give the genuine tokens in the first instance, so that they may be understood and known to be such; while, afterwards, for the benefit of those who may feel interested in the other class of coins we propose to add a description of such of them as we may think it necessary or desirable to include.

Of the other works on the subject published when these tokens were in circulation, one, called "The Virtuoso's Companion" (London, 1795-7, 12mo.), was somewhat similar to Pye's, but, for the reason before stated, it lacks the authority possessed by his work, and Conder's "Arrangement of the Provincial Coins," &c (Ipswich, 1798, 8vo), the only descriptive list of the time worthy of any notice, is open to the same objection, though both are interesting and desirable in other respects. Pye, in publishing his engravings, remarked that those who had gone before him, in compiling lists of such coins, had with little or no discrimination – and we confess we find none – as to authenticity, given an account of almost every modern coin, as well provincial as colonial, and medalet which had come to their knowledge, whether counterfeit, genuine, or forming part of the quantity fabricated from dies, made merely for sale, or from an improper combination of genuine dies, for the purpose, in either case, of imposing upon collectors. The latter have not inaptly been termed "mules," a mule being thus struck from two dies which were not originally intended for the same coin, and, therefore, these are not genuine tokens. The plan adopted by Pye was to admit all tokens actually made for the purpose of circulation, and bearing on the edge or face of the coin the names of the place and person where and by whom made payable, these being most indubitably provincial coins; admitting also tokens not made for circulation in lieu of currency, but as advertising mediums, or metallic address cards, giving the name and address of the issuers; likewise private tokens struck for collectors, to be hereafter alluded to, and patterns for tokens; together with some undoubtedly made for circulation, but not bearing the name and address of the proprietor, the latter being given separately, or in a supplementary form, as it may be termed. He, however, contented himself with a mere display of the engraver's art, so far as the coins themselves were concerned, giving no written descriptions of them; but leaving them, as figured in the plates, to speak for themselves. The engraver's acquaintance with the respective artists, at the time when the tokens were in course of execution, coupled with the information he was at the pains of collecting from other sources, enabled him unequivocally to assert that any pieces unnoticed by him were certainly made for sale to collectors or for fraudulent circulation, and did not come within the scope of the arrangement above mentioned. Those bearing the name of a town with that of a pretended issuer, together with specious imitations of genuine tokens and medalets in some cities and towns, being in his estimation neither coins nor tokens, he also rigidly excluded. These medalets were of London, Birmingham, Coventry, and Bath. Many of the designs of them are very beautiful; and all as medalets are desirable and interesting. While accounting for the rejection of many such imitations it is necessary to authenticate some of the comparatively unknown genuine pieces, which can be readily done by the mere statement that dies being very apt to break, sometimes at the first stroke of the press, and frequently when not more than a few coins had been struck, such tokens were not sent out by the manufacturers, but reserved for sale at high price, as either unique or very rare specimens, for the purpose of recouping themselves to some extent for the loss incurred by the breaking of the die, a fresh one having to be engraved for the pieces subsequently issued in execution of the same order. Then, again, a die, after being engraved, was often unsatisfactory in some respect to the person for whom it was executed, in which case, being rejected, there were but a few specimens struck from it, a fresh one having to be prepared to meet the difficulty.

When the issue of these tokens was stopped, the rage for collecting, being no longer stimulated by the issue of new ones, subsided, for the time being, into comparative apathy; and the result was that fine specimens remained, as a rule, in the cabinets of collectors, while others became dispersed and lost to the world, the greater portion of those which were in circulation in the natural course of things being melted down, and thus these tokens were supposed to be almost unobtainable; but there would still remain the number in the hands of the coin dealers, besides various small and even large "hoards" not to be dignified with the appellation of "collections," preserved by many persons in different parts of the country, and it is from these sources that the collector of today must look for his supplies, as sales are constantly occurring, especially in London, at which tokens may be bought, the largest purchasers being generally the coin dealers, who find a steady and increasing demand for them. No collector need, therefore, despair of getting together and fair and even good collection at the present time if he goes diligently to work and has patience, picking up, from time to time, such coins as offer in the first instance, and replace these, as opportunity occurs, by better specimens. In this way, although the collection may not at the outset look so interesting as would be wished, it will be found that eventually it will become more promising; and while it may not be possible to procure certain unique or very rare tokens, each collection will in itself be thus brought as near perfection as possible, dependent to a great extent, of course, upon the energy, means, and good fortune of the collector.

And here it becomes necessary to utter a word of caution to the follower of this pursuit, which he will do well to heed and keep constantly in mind. It is this; never to cast aside a token upon the assumption that he already possesses one of the same type until he has carefully compared it therewith, and satisfied himself that this is actually the case, because many tokens, though apparently alike to the casual – nay, even to the practised – eye, will be found on examination to be of different types, although from dies closely resembling each other; and this may be, and frequently is, the case only in some minute particular, which is not at first easily discernable, such as the position of a leaf on a branch, the relative closeness or openness of a wreath of leaves, the disposition of a lock of hair on the head of an individual, the proximity of a particular point of a building, or other device on a coin, to the lettering by which it is surrounded, and innumerable other similar details, which can only be thoroughly understood by practical experience.



With regard to the mode of arranging these tokens, we consider that the plan of taking counties and town alphabetically is free from many objections which may be urged against other plans. and we intend to give pence, halfpence, and farthings thus, in regular sequence, instead of making three divisions of the subject, for, although opinions may differ on such questions of detail we find this, on the whole, the handiest way to deal with the matter, and it offers the advantage of showing to collectors, at a glance, the tokens appertaining to each locality, instead of involving a reference to three different headings, apart from presenting a better view of the subject to the general reader. In the arrangement of the cabinet it may possibly be found more convenient to have the pence, halfpence, and farthings classed separately, the forgoing remarks applying more especially to a descriptive list of the tokens.

For the benefit of the uninitiated, it will be necessary to give a short glossary of the terms used in numismatic pursuits as applicable to this branch of the study, and they may be thus stated, viz.:

1. The "obverse" of a coin is the side having the principal object shown upon it.
2. The "reverse" is, of course, the other side, bearing a design of minor importance.
3. The "field" is the table or centre of either side of the coin.
4. The "legend" is the lettering or superscription encircling the field. This generally reads consecutively; but in some instances it stops short at the upper half and is resumed in the lower division, the direction of the letters being then changed, in which case the terms "upper" and "lower" legend are used to distinguish one from the other, and when the superscription is continued by a second line within or beneath the first, the expression "inner" legend is adopted.
5. The "inscription" denotes the words directly across the field of the coin, in contradistinction to the circular arrangement just mentioned.
6. The "exergue" is the space separated, generally by a line, from the lower part of the field of the coin, and is commonly occupied by the date.
7. The "edge" of these tokens is sometimes more fancifully "milled" or "crenated" than is usually the case with English coins, in which event it is described as "diagonally" milled, "engrailed," &c.; but it more usually bears words indicative of the person who issued it, or the place where it was made payable, generally indented, but occasionally in relief. A "ribbed" edge is sometimes shown round the *face* of the coin, and is somewhat similar to milling in its marking. And, inasmuch as in striking tokens frequent allusion is necessarily made to such terms as "die" and "collar," it will be needful to give a brief explanation of these, and we will therefore include them.
8. The "die" used for stamping the device on the coin is produced from a "punch" struck in a "matrice" or "matrix," which is the *original* die. The design to be used is cut by hand into the top surface of a cylinder of fine steel of the exact diameter of the

coins to be struck. This takes some time to accomplish. The matrice is then hardened, by a peculiar process of cooling, and serves for producing the punches, and they, in their turn, produce the dies. Punches are likewise fine steel cylinders, of similar shape to those of the matrices and, being pressed by machinery against the engraved matrice, the steel, as yet unhardened, is by successive steady blows driven in the hollows of the design borne by the matrice in concave, the result being that it is reproduced convexly on the punch. These punches are afterwards hardened, and serve, in their turn, to produce the "dies," on which the design again appears concavely, as on the matrice, and from these the coins are struck.

9. The "collar" is a flat steel ring or ferrule with a hole in the centre, exactly fitting the neck of the lower die, above the face of which it rises at the moment of the stroke. The copper blank under the pressure of the two dies expanding slightly, its edge is thus driven into the collar, receiving in the process the design which the latter bears, be it milling or lettering. Milling, which was intended to prevent the clipping of coins, it may be mentioned, was originally done by a separate process

Before proceeding with the description of the tokens of the eighteenth century, it may not be inappropriate to notice the fact that it was at one time proposed to legalise their circulation.

Coquhoun, in his "Treatise on the Police of the Metropolis" published in 1796, which embodied the result of much experience and reflection on the important subjects with which it dealt, after observing that the laws, as they then stood, were silent regarding provincial copper coins, remarked that if a new coinage were not soon resolved upon, it might be useful to legalise these coins on three conditions, which he proposed, viz.:

1. That the copper of which they were made should be pure.
2. That each coin should be at least 5 percent heavier than the Mint coinage.
3. That the parties circulating such coins should be responsible to the holders for the value in gold and silver when demanded, and should stamp their names on those they issued. And he suggested that it might also be proper that such persons issuing "promissory pieces" should take out a license from the principal officers of the Mint as an authority for their coinage, giving security at the same time for their observance of the requisite conditions.

This concludes the fourth installment of Samuel's Introduction to the Provincial Copper Coins, or Tokens, with the date of January 19, 1881. The next installment of the introduction with a continuance of the same date will appear in subsequent editions of the Journal.

**Six New Varieties of Camac Tokens:
Dublin 79 *Bis*, Dublin 132 *Bis*, Dublin 207 *Bis*,
Dublin 225 *Bis*, Dublin 225 *Bis II*, & Dublin 291 *Bis II***

Gregg A. Silvis

**CAMAC KYAN AND CAMAC.
Harp with Seven Strings.
Head under AC.**

1. Dublin 79 *Bis*

Obverse: As Dublin 79, but in an earlier die state.

Reverse: Unlisted. Rust lump above Y. Left top of Y below N. Loop of C of cypher to center of M.

Edge: No. 2

Reverse Rotation: 30 degrees CW

First identified as a new variety by William McKivor.



CAMAC KYAN AND CAMAC.

Harp with Eight Strings.

Head under Y.

2. Dublin 132 *Bis*

Obverse: Unlisted. Head under Y. Right base of Hibernia to E.

Reverse: As Dublin 129. Loop of C of cypher to center of M.

Edge: No. 1

Reverse Rotation: Normal



CAMAC KYAN AND CAMAC.

Variations of Name and Date.

INCORPORATED BY ACT OF PARLIAMENT.

1792.

3. Dublin 207 *Bis*

Obverse: As Dublin 207. Harp with 6 strings. **INCOBERATED BY ACT OF BAR_____.**

Reverse: Unlisted. _____ **CHAIRMAN AND TERNER [H]ALFREADY.** No o to cypher.

Edge: Plain.

Reverse Rotation: 150 degrees CW.



CAMAC KYAN AND CAMAC.
Variations of Name and Date.
INCORPORATED BY ACT OF PARLIAMENT.
1796.

4. Dublin 225 *Bis*

Obverse: As Dublin 225.

Reverse: Unlisted, but similar to Dublin 149. o of cypher beneath right downstroke of A.

Edge: Plain.

Reverse Rotation: 160 degrees CW.



5. Dublin 225 *Bis II*

Obverse: As Dublin 225, but in a later die state.

Reverse: Unlisted. Loop of C of cypher to center of A. o of cypher beneath C.

Edge: Plain.

Reverse Rotation: 30 degrees CW.



TURNER CAMAC.
Harp with Eight Strings.

6. Dublin 291 *Bis II*

Obverse: As Dublin 291.

Reverse: Unlisted. P of HALFPENNY is high. Long bisecting crack from rim to left of P of HALFPENNY through cypher to the left of the second C of CAMAC to the rim.

Edge: PAYABLE IN DUBLIN OR BALLYMURTAGH.

Reverse Rotation: Normal

Jointly identified as a new variety by Jerry Bobbe and the author.



SEVENTEENTH CENTURY TOKENS

Private enterprise supplies small change – Town tokens – Tavern pieces – Traders' tokens.

It is difficult to realize the disturbance to trade made by the Civil War in England in the time of Charles I, resulting in his death and subsequent change of government. Still more difficult is it to grasp the conditions of retail trade in this country in the seventeenth century, when, with more settled conditions and a feeling of security, the countryside once more settled down to the more peaceful arts and crafts, and the implements of war were put away. The somewhat sudden reaction, bringing with it quicker circulation of coin, showed how totally inadequate was the supply of small change, up till then mostly supplied by continental copper ("black money," so called), obsolete abbey pieces, lead tokens, and the smaller silver, many of which had been minted in the Middle Ages.

Oliver Cromwell and others at an earlier date had made desultory attempts to improve the condition of the coinage and provide small change. Harrington farthings had been issued under licence during the reigns of James I and Charles I, but they had proved inadequate. There had also been farthing tokens issued by a few traders in London. The lead pieces to which reference has been made had a certain local use, but their circulation was by no means general. These lead pieces, most of which have found their way into collector's cabinets in a very unsatisfactory condition, were crudely minted.

The emblems used by sixteenth-century traders and by a few at an earlier date were often grotesque, although many of them took their rise from devices which were used as signs by those early shopkeepers, and in some cases formed portions of the arms of the traders' guilds, which were then exercising a powerful influence over manufacture as well as retail distribution in the Metropolis. A very extensive collection of early leaden tokens is now on view in the Guildhall Museum in London, and great efforts have been made to locate the different specimens and to classify them in some kind of order. The devices known as "merchants marks" for the most part consist of a cross with other lines added, frequently embodying the initial letters of the issuer, sometimes forming an interlaced geometrical design. Among the symbols on such leaden pieces are to be traced birds, anchors, lions, fighting-cocks, boars heads, a pierced heart, a mason's mallet, and a sugar-loaf. To many collectors of tokens these pieces form an interesting prelude to a more extensive selection of traders' pieces issued in the seventeenth century.

With this miscellaneous coinage in circulation, totally inadequate for the transactions then taking place, traders were faced with the problems of how to carry on their businesses and to give change to their customers. The need was urgent, and the retail traders and innkeepers rose to the occasion. It must be remembered that in the seventeenth century many of the innkeepers were retail tradesmen too, and much business in merchandise was carried on at the inns where traders and travelers resorted. Thus it is that tavern pieces are to be met with in large numbers, supplementing what are usually denominated traders' tokens. Added to these varieties are tokens issued for "the convenience of trade" by town authorities, overseers of the poor, and in some instances by the local shopkeepers, who appear to have formed an agreement together for the joint issue of an acceptable token.

The collection of these seventeenth-century tokens reveals the evolution which has taken place in trade during the last century and a half – since the introduction of steam-power and machinery into mills and works. Once rural districts have become popular centers of trade, and towns which had some importance in the seventeenth century have ceased to

exist or been merged into others. Some few have gone back to the land, and have become little more than agricultural villages. These pieces, so small and easily lost, had inscriptions and emblems in low relief and were often badly struck. Consequently they quickly became rubbed and worn. The varieties, computed to have been some twenty thousand in number, were chiefly of circular form, and were struck out of thin copper sheets of strips, and were minted in small wooden presses worked by a screw. The pieces were issued as they were needed, and although there was a frequent exchange of tokens for the larger silver coins of regal currency, effected by the shopkeepers who issued them on demand, in many places the circulation was general, and often no attempt was made to clear them. In other places greater efforts were made, and the clearing-house system prevailed. Especially was this the case in London, where the changing of tokens became quite a business. At the Tokenhouse, London traders could obtain a fair exchange, or their own tokens in return for those of others. No doubt many of these little pieces were lost, for they were modeled on the type of Harrington farthings, which were but replicas in copper of the silver half-pennies and pennies of an earlier date. It is said that one of the strong arguments in favour of a much-needed regal currency of copper of larger size was that these little pieces could not be handled by the labourers, whose horny hands could scarcely feel them, and that their loss was a frequent occurrence. The end came in 1672, when by Order of Council it was declared that the issue of unlawful tokens must cease, and the new currency of copper of Charles II which was then ready for circulation must take its place.

The collector has a very definite and short period of seventeenth-century tokens to look out for. The great need for their issue, however, is evidenced to those who search the records and find that one or more tokens, quite often a number of varieties, were issued in almost every town and village in this country during the trade revival after the cessation of war. These interesting pieces are almost invariably distinguishable by the names of the issuers and the places of issue. The reverse usually bears the mark of value, "HIS HALF PENNY," sometimes the issuer's initials are to be seen upon the obverse; at others a trade emblem or the trader's guild arms takes their place, and in the case of town pieces the arms of the town. Tavern pieces are easily recognized by the sign of the inn which usually followed the name of the issuer. On the London tavern pieces there is seldom anything more than the name of the street added: on the provincial tokens, however, the name of the inn and the town was sufficient. In many cases it was the sign of the inn, so well known to travelers as well as residents, which acted as a guide-post to the shops of the traders, many of whom placed on their bill-heads the place of their location as being near some noted tavern. The remembrance of this fact will sometimes assist collectors in arranging their seventeenth-century tokens, and in classifying them, for many names of towns and villages are duplicated in other countries often far removed.

Town pieces were designated as such, and appear to have been issued by the local authorities for the convenience of trade, in some cases supplementary to the traders' pieces; in others where the shopkeepers did not supply the needful money for the business then being done – especially in the frequent purchases of small supplies, for which the larger coins of regal mintage would not be suitable. In those days the power of money was lessened from that of still earlier times, but it was vastly greater than it is today, and the farthing and the half-penny were much in request.

The examples of seventeenth-century tokens which are here illustrated, show that there was a great sameness in the circular pieces; as each new issuer ordered dies to be made the die-sinkers followed closely upon the lines adopted in the designs for the earlier pieces

which were then in circulation in the neighborhood. It is evident, however, that there were a few eccentric people in those days, and whether from that cause or with the intention of making their tokens more remarkable than others, and hence, perhaps, of greater advertising value, they struck them square, octagonal, diamond and even heart-shaped. Referring to the examples indicative of the usual types of circular coins, Fig. 215 is a farthing of Robert Ives, of Whittlesey, in Cambridge; on the obverse is a wool comb, and on the reverse the initials "R.I." The token of Henry Glutch, of Glastonbury, shown in Fig. 216, is an interesting Mercer's token; on the obverse is the celebrated Glastonbury thorn, which according to old legend was reputed to have been planted by Joseph of Aramathea who was supposed to have visited Britain and founded the old abbey. Both the pieces referred to were farthings. The relative sizes of seventeenth-century tokens may be noted by comparing the illustrations Figs. 215 and 216 with the next two illustrations, Figs. 217 and 218, which are half-pennies. John Skidmore, who was a draper in Rickmansworth, in Hertfordshire, issued the pieces illustrated in Fig. 217, in 1666; on the obverse is the maiden's head, the emblem of the Mercer's Guild. The haberdasher's token illustrated in Fig. 218 is of a somewhat scarcer type, for on the obverse is one of the old merchant's marks used by early traders before the adoption of signs hung out over the pavements. This piece was issued from the sign of "The Mermaid" in Cheapside. The square-shaped piece of Thomas Graymer, in Blakewell, shown in Fig. 219, is dated 1669, and is, therefore, a somewhat later type. John Halsey, in Uttoxeter (see Fig. 220), issued a scarce octagonal half-penny, which, like Fig. 217, exhibits the mercers' emblem, as that traders sign. It is presumed, therefore, that Halsey was a merchant or draper. Another octagonal piece, illustrated in Fig. 222, was struck in 1670 by Thomas Farmer, whose trade is also stated to be that of a mercer, the place of issue being given as Welchpool, in Montgomery; technically described, the arms upon this piece consist of a griffin passant, in chief three lions' heads erased. The old way of spelling the town – Welch Poole – noticeable on all the tokens issued by Welshpool traders, is characteristic of the changes in the names of places. Not only does the spelling of the names of towns vary, but the surnames, and in some cases the Christian names, of the traders seem to be inscribed and spelt according to the whims or fancies of the die-sinkers or the men themselves. The study of these tokens shows how easily in after-years families drifted apart owing to the methods adopted in spelling their names, for the greater portion of those who handled seventeenth-century tokens were quite illiterate and unable to recognize errors. Dialects and local pronunciation of common words influenced spelling in the same way. Thus we find the concurrent use of "half" and "halfe," and "penny" and "peny."

The next group of tokens illustrated are of rarer forms, for most of the heart-shaped tokens are now scarce. The example given in Fig. 221 is that of Roger Gorsuch, a Liverpool mercer, whose tokens were not issued until 1672. On the obverse of this very interesting and remarkable piece the "babes in the wood" are adopted as the type. It is one of those rare instances of the die-sinker having attempted a picture. Fig. 223 is another heart-shaped token, one issued by Nathaniel Poole, of Macclesfield. It is, of course, a Cheshire token, a county in which very few seventeenth-century traders issued tokens, and nearly all of them are of late date. It is said that the Chester traders refused to comply with the prohibitory proclamation forbidding their use, and two years after its issue, as late as 1674, the tokens were being used in preference to regal coins, and the Government commenced proceedings against the offenders. Chester city was also remarkable in the seventeenth century for the use of penny tokens, of which quite a number were struck,

notably by prominent men, among them being Ralph Burroughs, an alderman; Robert Fletcher, sheriff of the county; and William Harvey, mayor.

In concluding this brief review of seventeenth-century tokens, it may be pointed out that an excellent plan is to specialize in one or more counties in which the collector is interested, giving him a good insight into the topography of the district as it was in the seventeenth century. Another specialized collection may be of town pieces of which many can be gathered, among them being little towns then quite important, but now scarcely known. Such pieces were issued by "THE OVERSEERS OF THE POOR," and others by local "MAYORS."



SEVENTEENTH-CENTURY TOKENS.

Fig. 215, Robert Ives; Fig. 216, Henry Gutch; Fig. 217, John Skidmore; Fig. 218, W.R., Cheapside; Fig. 219, Thomas Graymer; Fig. 220, John Halsey; Fig. 221, Roger Gorsuch; Fig. 222, Thomas Farmer; Fig. 223, Nathaniel Poole.

Directory of Club Officers and Appointees

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Gregg Moore
1904 S Wall Street
Mount Vernon WA 98273
[360] 336-2354 gregg.moore@comcast.net

Vice President USA and Librarian

Harold Welch
655 Parkwood Circle
Saint Paul MN 55127
[651] 429-0997 tokenmann@aol.com

Vice President International

Alan Judd
P.O. Box 19 Beeston Notts
NG9 2NE
England
MICOBWRIGHT@aol.com

Publisher

John Fisher
fisher1835@yahoo.com

Treasurer

Scott Loos
PO Box 2210
North Bend WA 98045
[425] 831-8789
scottloos@msn.com

Editor and Webmaster

Mike Grogan
6501 Middleburg Court
Mobile AL 36608
[251] 343-0005
mngrogan@comcast.net

Membership

Rachel Irish
101 W. Prairie Center #323
Hayden ID 83835
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<u>NUMBER</u>	<u>NAME</u>	<u>LOCATION</u>
528	William Cowburn	York, PA
529	Brett Telford	Skyforest, CA
530	Chris Leather	Lancashire, England
531	Anthony Tumonis	Tucson, AZ



THE TOKEN EXCHANGE AND MART



OUR RULES: CTCC members, in good standing, are cordially invited to dispatch their articles and advertisements to the CTCC editor for publication in the JOURNAL. Articles are always needed and appreciated. Articles do not have to be camera ready, but I appreciate it when they are. Articles are always published free of charge for the benefit of the membership. Advertisements are needed and appreciated just as much. Ads up to twelve lines are **FREE!** Full-page ads are \$75.00; one half-page ads are \$37.50. Ads larger than the free twelve lines **must be camera ready.** All paid ads **must be paid for when submitted;** thus, eliminating the possibility of confusion and the need for costly, unnecessary, and time-consuming billings and follow up. Ads submitted without full payment will not be accepted or published. Ads or articles may be either accepted or rejected at the discretion of the editor. Only members can participate in the journal or other Club activities. The Club rules are designed to be simple and few, please comply with them. **The deadline for the SUMMER 2009 issue is JUNE 15, 2009.** Journals are issued quarterly. Your articles and ads must be sent to the editor, Michael Grogan 6501 Middleburg Ct Mobile AL 36608 email mngrogan@comcast.net. The only requirement for membership is the payment of an annual membership fee. You will be billed again after you have received four issues of the journal. The "Conder" Token Collector's Club reserves the right to accept or reject (without explanation) any application for membership. The "Conder" Token Collector's Club, reserves the right to revise these rules at any time in accordance with our by-laws. **ANNUAL DUES: \$25.00 U.S. Membership - £20 U.K Membership.- \$35 Non U.S. or U.K.Membership.**

NOTICE: The "Conder" Token Collector's Club, publisher of The "Conder" Token Collector's Journal, assumes no responsibility or liability for advertisements or articles published in the journal. No party shall have recourse against the "Conder" Token Collector's Club, or it's officers, officials or appointees for any reason associated with the publication of its journal. All transactions arising from or relating to advertisements in The "Conder" Token Collector's Club Journal are strictly between the parties to the transaction. Complaints concerning advertisers or respondents should be directed to the president of the "Conder" Token Collector's Club. Valid complaints can result in termination of membership and/or advertising privileges.

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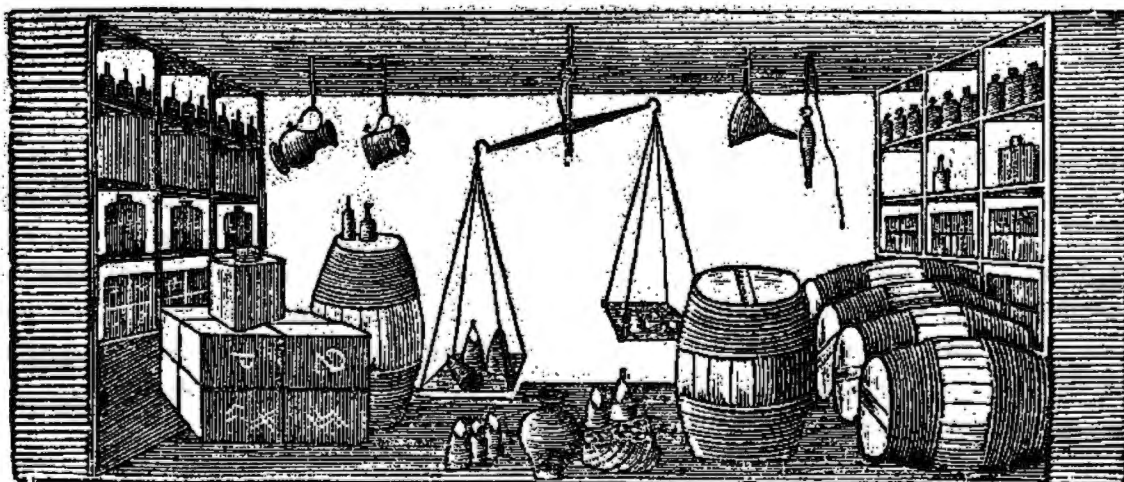
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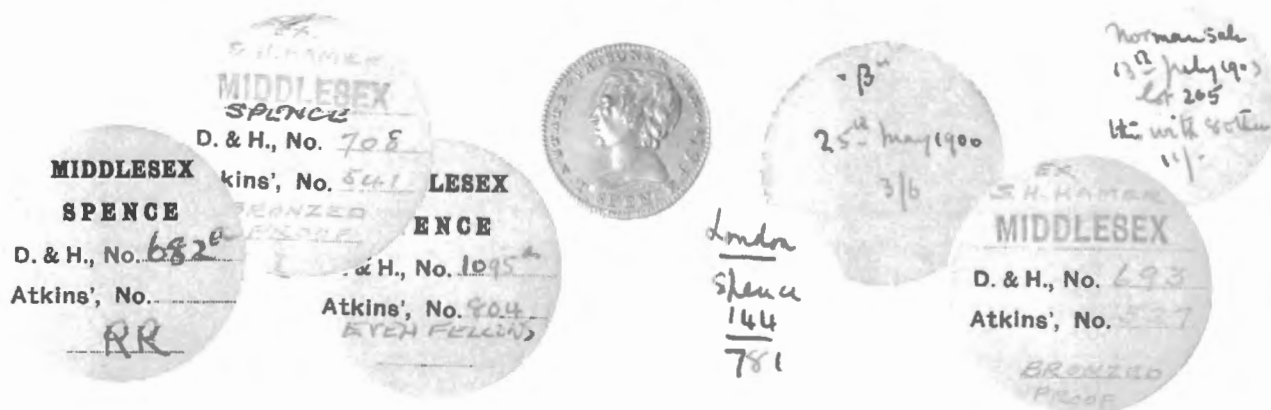
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Allan Davisson.

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